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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of  
The College of Imaging Arts and Sciences  
In Candidacy for the Degree of

MASTER OF FINE ARTS

“Techno Art”  
by  
Eddie Swayze

## Thesis Report

Page 2

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## Acknowledgement

This thesis is dedicated to all struggling artists during severe budget cuts, and censorship toward the arts in the 1990's. The artists suffer more than most.

I would like to thank my parents; Edward B. and Sandra L. Swayze, and my two sisters; Lisa R. Swayze and Kathy R. Swayze, for all their support since my birth.

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## Introduction

The term, "techno", is a popular word for many things during this 1990's decade. Techno is used for some artwork, music, or performing arts. There are popular music called "Techno Music". There is a popular techno musical group called "DeeLite". Their music is mostly electronic sound. They use Midi computers, Samplers, and other computers that make their music. Techno are mostly high-tech oriented kind of artwork in any media. I kept seeing or hearing the word, "techno", so many times. I decided that it can be used for my artwork. I put "Techno" onto my work, because my work is perceived as a high-tech radical art form. So, I decided to name my artwork, "Techno Art".

My main purpose for creating my artwork is to express my experience toward the advancement of high technology in our society. I look at high-tech devices and machines, and feel myself fostering feelings that are difficult to explain. It could be fear, amazement, shock, or wonder. I'm not sure how to describe those feelings, yet do continue to ask myself what the feelings are and what that mean.

Ever since I was a child, I have always been fascinated with technology. I always kept my eyes open for any new technology. Before I graduated in 1989, I noticed new greenish/bluish L.E.D. display screens on several phones on R.I.T. campus. I had a sense of amusement and wonder about those new high-tech phones. Those new phones were different than the old ones. In ways, technological advancements created unexpected outcomes and surprises. I would call the unexpected surprises, "Big Science". "Big Science" is a lyric written by Laurie Anderson. This particular lyric refers to fear and wonder about the existence of high technology. This "Big Science" lyric by Anderson expresses feelings of alienation and awe toward technology in our country. Here is this "Big Science" lyric and it reads:

"Ooo. Coo. Coo. Golden cities.  
Golden towns. Golden cities.  
Golden towns. And long cars in long  
lines and great big signs and they all  
say: Hallelujah. Yodellayheehoo."

Every man for himself. Ooo. Coo.  
Coo. Golden Cities. Golden towns.  
Thanks for the ride. Big Science.  
Hallelujah. Big Science.  
Yodellayheehoo." (1.)

This lyric is so close to how I feel toward technology in our society. My awareness and spiritual relationship toward strange technology influenced my work extensively. What I saw in every building, every street, every home, in fact every where, I put into my work. The fiber optics for cable television, the L.E.D. displays on the car dashboards, the laser show at The Rochester Science Museum's planetarium, the science fiction shows, Laurie Anderson's multi-media technology on her stage, gigantic skyscrapers in Boston, myriad of colorful lights in cities and highways all gave me a sense of awe and wonder. At the same time, I questioned what technology is doing to us. I questioned what virtual reality will do to our society? I questioned about computers that could affect jobs. I went further to question about technology that could lead us to the discovery of extraterrestials. I questioned about possible discovery of artificial intelligence similar to a computer program called, "HAL", in the movie, "2,001: A Space Odyssey".

I took what I saw and thought about, and created a philosophical base and abstract artwork about technology in our society.

## CHAPTER 1 Technical

A year ago, I painted with acrylic paint on canvas. Gradually, I began to draw away from the traditional way of painting. I added new elements to the canvas. I pasted color-xeroxed images on canvas. I added a washing machine rubber belt to the back of the canvas, allowing the rubber belt to stick out at the left side of the canvas. I gradually began to add more "found" technological junk to the back, the front, the top, the bottom, and the sides of a canvas. I then stopped using canvas, and began to think of my work as painting/sculpture. These new constructed painting/sculpture pieces are made of mixed-



media.

The mixed-media are woodbeams, metallic scraps, electronic wires; silver, blue, gold, and grey fabrics; broken machines, electronic circuits, computer chipboards, and many more. I also added some functioning electronic devices. They are L.E.D. display screens, mini speakers, small t.v.'s, flash lights, light bulbs, black lights, and to mention a few. The sculptures or (suspending objects) were constructed within nails, glue, screws, bolts, wires, tapes, some gel mediums and few more.

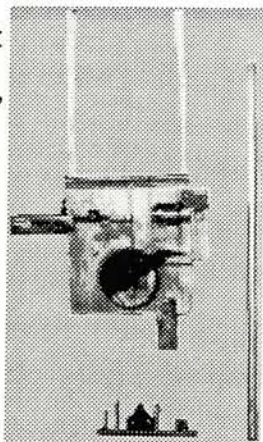
I began taking computer classes. I switched from color-xeroxed images to computer print-outs. Since then, the computer print-outs became an essential element of my artwork. The computer software programs I used were Quark Express, and Photo Shop. I scanned original photographs, and images from few books or magazines. I also scanned some found junk into the computer. I, then, manipulated the images into whatever I wanted it to look like. Afterwards, I would print them out and paste them onto my work.

These constructed, mixed-media sculptures have non-functioning and functioning electronic devices. They are assembled from found technology junk, and manipulated still-images from the computers.

There are two artworks that were created like how I just described. They are "Metal" and "Golden Buddha". These two artworks have junk, computer images, and other parts that were assembled together. The process created these two mixed-media sculptures.

### "Metal"

I found a metal sheet that was part of a stove. I glued a metallic circle "thing" that looked like a hubcap onto the center of the metal sheet near the bottom. I added a broken computer hard-drive on the metal sheet at the upper right area. I added a computer chipboard on the back of the metal and it



sticks out at the right side. I also used two rectangular wood pieces and wrapped them with a rubber-like blue fabric. I then added few small pieces of technology junk. They were a silver light bulb socket, thin electric wires, tiny computer chipboards, a phone jack, and few more things.

I also dripped purplish and bluish paint from top to bottom vertically, and painted light washy purplish and bluish strokes on some areas of the "Metal" surface. I added some strips of blue and grey fabrics horizontally and vertically on the surface. I also put some transparent black nylon fabrics on some areas of the work. I scratched the surface with a coarse sand paper, and created interesting scratchy marks.

There are two computer generated still-images on this work. The first one is pasted onto the metal sheet below the broken computer hard-drive. It's a 7"x 7" print-out. It's a picture of a large silver machine. I scanned this picture using the Omni scanner. I slowly rolled the Omni scanner over the photograph. While I rolled over the photograph, I swayed the Omni scanner. This swaying process created a warping or distorting effect to the photograph. The machine looked like it was reflected onto a warped mirror. After that, I opened a file of a kneeling nude female model I had photographed with a digital camera. I cropped her and pasted her below the warped machine. I used a Smudging tool and smudged the edge of her whole body a little. I used the Airbrush tool and sprayed around the edge of the warped machine in violet purple. I also smudged some of the purple airbrush around the warped machine. The background was made in gradient yellow to white. I printed this image out and pasted it below the broken computer hard-drive.

The other computer still-image is a photograph of another machine. I went to the color control window and changed the color into a cool blue/purple. I had it printed out through a Cyclone computer at Kinko's. The Cyclone computer created a real strong blue/purple color in the image. I thought it was interesting. I then pasted this image onto the metal sheet inside the circle "thing" at the center.

The whole metal sheet is hung on two silver chains. The two chains are hung on two extended silver wall pieces, which were drilled onto the wall. This helped hang the metal sheet away from the wall, about 5" away. There is a 7

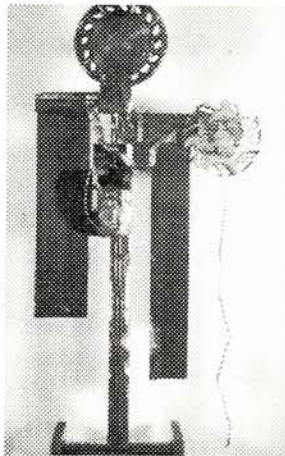


foot tall silver metallic pipe leaning onto the wall at the right side of the metal sheet, about 9" away. There is also an odd looking 5" tall and 23" long silver machine set on the floor right below the metal sheet. There are two black lights attached on the back of the metal sheet, using adhesive velcro. One is on the top and the other is on the bottom. The black lights glowed cool purple toward the wall. This created an illusion that the metal sheet is floating mid air, even though it is hung on the two chains.

### "Golden Buddha"

This particular artwork is a sculpture that stands about six feet tall. It's colored in gold.

"Golden Buddha" has a woodbeam attached onto a wood plank. I attached the long woodbeam onto this wood plank by nail and wood glue. I attached a grey plexiglass hubcap at the right side of the sculpture. I also added another hubcap onto the front of the tall woodbeam way at the top. This hubcap is a silver metal with a word reading, "Ford", on the center. There are two hubcaps on this piece of work.



This totem-like sculpture has two pasted computer generated still-image of the Buddhist characters. One is on the grey plexiglass hubcap at the center, and it is a sitting Shakyamuni Buddha. The other is on the half-circle plank at the left, down at the lower area of the sculpture. On that is a portrait of Bodhidharma. There are some pasted grey fabric and transparent black nylons on the work, using a gel medium. There are computer chipboards, computer wires, and a few more on this work. There are two iridescent yellow light bulbs attached at the back of the sculpture, behind the two hubcaps. Those two lights glow yellow toward the wall. There are two rectangular shiny gold pattern fabrics hanging toward the floor at both sides of the sculpture.

The two computer generated images of the Buddhist characters were done in a Photo Shop software program. I had an image of a sitting Shakyamuni Buddha stored on a syquest cartridge. I manipulated this image into an orangish/ reddish/ yellowish color. I pixilated and rippled the sitting Buddha. I found the old Zen master's painting of Bodhidharma in my Zen Art book. I scanned and manipulated it. I changed the color similar to Shakyamuni Buddha, then pixilated the image. I cut both of them out and pasted them onto my "Golden Buddha" sculpture.

The iconoclastic appearance of this sculpture is indeed strong, since most religious figures or images have icons in them. This sculpture is totem-like similar to many totems seen in Native American or other tribal villages. The two hubcaps with iridescent yellow light bulbs behind them created a powerful miracle-like effect. The glow of the yellow lights behind the two hubcaps seemed to suggest that they are karmas. The circular shapes of the two hubcaps are similar to many circular shapes you find in many Buddhist mandalas or Buddhist doctrines. The wheel shaped hubcaps symbolically represent "The Wheel of Birth and Death" from many Buddhist doctrines or mandalas. "The Wheel of Birth and Death" means that we live in a wheel daily that is turning constantly. We live in the wheel that has two main elements we cannot escape, Birth and Death. We are born and we die. Beside that, there are pleasure and suffering in this wheel we live in. The glowing yellow lights seemed to turn the two hubcaps around constantly.

## CHAPTER 2

### Historical Influences

#### Dada, Duchamp, Rauschenberg, and Futurism

My work incorporates a lot of technology. My work is beyond just painting on canvas. "Who influenced my work at the first place? Did I truly invented them as original or did it come from some artists?" Who are they and how did their work influence my work?

The influential artists and art movements are Dada, Marcel Duchamp, Robert Rauschenberg,



and Futurism. The founder of Dada was Tristan Tzara. Other artists who were involved with Tzara was Hannah Hoch, Kurt Schwitters, Hans Arp, Max Ernst, Hugo Ball, Emmy Hennings, Marcel Junco, Sophie Taeuber, Hans Richter, and few more. Some of them were performing artists, poets, painters, sculpturists, and intellectuals. They created a shock to the their country at the Cafe Voltaire in Switzerland. They did satirical stage performances.

Since the Dada movement, artists now can create something non-traditional. Hannah Hoch created a montaged collage of a woman with the light bulb on the woman's head, machine parts on her body, and other familiar objects. The experimentation is similar to my own experimentation. I quit painting on canvas and began doing art that was totally different. I explored things in many different ways. One Dada artist did a similar thing to his work. He was Han Arp. Arp accidentally created a chance art in his studio one day.

"Dissatisfied with drawing he had been working on for some time, Arp finally tore it up and let the pieces flutter to the floor of his studio on the Feltweg. Some time later, he happened to notice these same scraps of papers as they lay on the floor, and was struck by the pattern they formed. It had all the expressive power he had tried in vain to achieve. How meaningful! How telling! Chance movement of his hand and of the fluttering scraps of paper had achieved what all his efforts had failed to achieve, namely expression. He accepted this challenge from chance as a decision of fate and carefully pasted the scraps down in the pattern with chance had determined." (2)

My work has several "chance" in them. I allowed paint to drip down, dropped an object onto the artwork, ripped something out of the artwork, and more. Some paint drips created surprises as it dripped down on my one suspending piece. I allowed the paint to drip on other surfaces such as wood, computer

chipboards, wires, fabrics, and so forth. Sometimes the drips would create interesting compositions, relationships with other objects, depths, colors, moods, and many more. The Dadaist said, "We 'painted' with scissors, adhesives, plasters, sackings, papers, and other new tools and materials. We made collages or montages." (3.) My work would not be possible without Dada's influence.

Another major Dada figure that influenced me is Marcel Duchamp. He was a French artist who came to N.Y. City in 1913. His "Nude Descending the Staircase #2" painting created an uproar in the Amoury Show at N.Y. City in 1913. The painting had an abstracted machine-like image of a frontal nude woman descending downward on the stairs. This kind of radical view was never seen in America before. Ever since the painting, he became well-known as a Dada artist. He then began to stop painting on canvas and went further. He played around on a large rectangular glass piece titled, "The Bride Stripped Bare by Her Bachelor, Even". Besides the glass piece, he did series of "Readymades". This terminology, "Readymades", was coined after Duchamp's series of pieces he exhibited. Many of my artwork are "Readymades", in a sense, that they are made of found objects. Although, most of my "Readymades" are attached to other materials and juxtaposed. My found objects are not set to be themselves. They are meant to be juxtaposed with other found objects; attached to woodbeams, fabrics, wires, and so forth. The "Readymades" I chose have their own characteristics and reasons.

In "Marcel Duchamp" book by Gloria Moure, there is an explanation about Duchamp's "Readymades".

"...All these factors underline anew the cohesion of Duchamp's plastic corpus as a whole, but the Readymades have a couple of additional characteristics- one obvious, the other less so- which merit special mention an account of the repercussion they caused at the time. In the first place, these works, plainly, literally and radically constituted a defiance of contemporary artistic convention and its pomposites." (4.)



My series of "Techno Art" is a defiance against common artistic creativity. It is not abstract expressionism, abstract art, minimalism, impressionist, and anything. My work is an expansion of creativity beyond the convention of art. They are juxtaposed "Readymades" with collage and computer generated still-images.

My juxtaposed "Readymades" seemed to defy a taste of good or bad. The juxtaposed junk is not something aesthetic. They are plainly junk from the streets, used electronics that are broken or no good. They seem to create a sense of indifference.

The choice of putting a computer chipboard or bolting a hubcap on my work is similar to Duchamp's "Bicycle Wheel". There is a paragraph that speaks about "Bicycle Wheel".

"'Bicycle Wheel', the original version of which dates from 1913, is an excellent example of selection by indifference (the artist having lived in with the wheel in his Paris studio) and has the advantage that, although, the work was extremely iconoclastic, its ambiguous symbolism went some way softening its impact. Nevertheless, the elegant simplicity of the combination of wheel and stool, the vertical structural effect of the spokes when the wheel is seen in motion, give it markedly sculptural character, which Duchamp himself never intended, except as regards the movement..." (5.)

Totems are iconoclastic in Native American art and other cultures. The totem-like appearance of my work seems to fit with Buddhism, since Buddhism is very iconoclastic. The Buddhist sculptures with a large lotus leaf behind, and the Tibetan Buddhist mandala tapestries with many circular shapes of smaller sitting Buddhas around a larger figure of Bodhisttava are arranged in a very iconoclastic way.

My own discovery of the hubcaps and many other junk exist every where in our society. Those junk reveal what the society is. They were thrown away by a society that is wasteful and destructive. I took the junk and converted them into a language of art. Why not? What other

creativity can there be without using the junk I found in my artwork?

"During the 50's, some Americans began to realize what the Dadaists in Europe had known about three decades ago: that there might be a subject in this landscape of waste, this secret language of junk, because societies reveal themselves in what they throw away. Why should a work of art not be a dip into the vast unconscious middenheap that the city secretes everyday?..." (6)

I am not the only artist who used junk. There are many artists who still create artwork that has element of junk. There is one major influential artist who created many well-known junk artwork. He is the father of this idea. He is Robert Rauschenberg.

Rauschenberg created many renown works of art such as "Retroactive1", "Monogram", "The Bed", and many more. He found junk out in the dump, on the streets, and other locations and used them in his work. He put the junk together to make up the work. Like Marcel Duchamp or myself, Rauschenberg took advantage of junk thrown away by the wasteland of this country.

"When he settled in New York in the fall of '49, Rauschenberg found himself living in the midst of a junk-crammed environment, a landscape of dismissed objects and ephemeral messages. (7.)

Rauschenberg used cardboard cartons, broken striped barrier-poles, sea-tar, a mangry stuffed bird, a broken umbrella, and many more. His work are definitely very close to my artwork, because I use similar junk. The only difference is that my junk is technological based. Rauschenberg used mostly non-technology junk. I used useless computer chipboards, plug wires, broken L.C.D. watches and so forth.

Other than junk, I used computer generated images printed out from the computer. Someone like Robert Rauschenberg used something else other than found junk. Rauschenberg cut out many magazines, newspapers, photographs, or any images he could find. He then pasted the images onto his junk-oriented art pieces. Rauschenberg's collages were mixed in the midst of junk he found.



I did a similar thing. I pasted computer generated print-outs onto my mixed-media pieces in the midst of junk. The image on the print-outs are nude female model, metallic machines, wires, heating pipes, industrial buildings, computer terminals, and many more. The best example of this idea is Rauschenberg's "Retroactive 1" piece. This piece has the image of John F. Kennedy, a weather balloon, an astronaut during the moon flight, bulk of apples and so forth. These collage of images are similar to my computer generated print-outs.

The computer generated print-outs on my work came from photographs I took, and some magazines or books. I montaged the images in the computer, juxtaposing the images among each other or on top of each other. I created interesting surrealistic montage effects to the image. I pasted a heating pipe on the leg of a nude female model. I pasted a green computer chipboard on Laurie Anderson's forehead. I created odd electronic special effects as much as I could find possible. My montage exploration expanded into possibilities I could never imagine. John Heartfield, Hannah Hoch, and few other Dadaists created many discoveries, using montage with photography, magazines, or newspapers.

"The Berlin Dadaists cited 1916 as the date of the 'invention' of photomontage. This claim was made in retrospect by both Grosz and Heartfield on the one side, and Raoul Hausmann and Hannah Hoch on the other. Any claim, however, could be rightfully made only to the introduction of photomontage into avant garde art. 'In fact', as Herzfelde put it, 'photomontage was more discovery than invention' - for the simple fact that the second half of the 19th Century is full of examples of photomontage..." (8.)

Using computer print-outs, technological based junk, and functional technology devices on my work speaks about technology. Obviously, many of my artwork portrays the existence of high technology. The reality of technology is an

old idea, coming from the early 20th Century. There was an art movement who focused on the existence of technology in 1913. This particular art movement is called Futurism in Italy. The founder of Futurism was Filippo Marinetti. They created artwork that portrayed technology. In Marinetti's 1913 manifesto titled, "Destruction of Syntax - Imagination Without Strings-Words-In-Freedom", it reads:

"Futurism is grounded in the complete renewal of human sensibility brought about by the great discoveries of Science. Those people who today make use of the telegraph, the telephone, the phonograph, the train, the bicycle, the motorcycle, the automobile, the ocean liner, the dirigible, the aeroplane, the cinema, the great newspaper (synthesis of a day in the world's life), do not yet realize that these various means of communication, transportation, and information have a decisive influence on their psyche." (9.)

The Futurists recognized technology during their time as a possible medium or element for their work. The airplanes, cars, telegraphs, and more are pretty much close to what I use in my work. I use computer terminals, hologram angels, electrical wires, computer chipboards, virtual reality, and many more. The high-tech technology I incorporated into my work relates to technology surrounding us today.

This may mean that my work are sending messages that those high-tech devices we use are part of our psyche. It influenced our standard of living, our behavior, our relationship with them, and many more. The high-technology around us do influence our society, explicit or subliminal. Televisions influenced the way many families interact each other. Instead of eating together on the table in the dining room, they eat their dinner in front of the t.v. in their living room. Putting technology into my work do tell us something about our society.



## CHAPTER 3

### Technology

"In 1915, on a visit to New York, he (Francis Picabia) declared that, 'Upon coming to America it flashed on me that the genius of the modern world is in machinery and that through machinery art ought to find a most vivid expression... I mean simply to work on and on until I attain the pinnacle of mechanical symbolism.' (10.) The mechanical symbolic parts in my work such as hubcaps, computer chipboards, metal sheets, and the few has a vivid expression about technology today. I and someone like Picabia developed artwork that symbolically reveal technology. I'd say, 'My artwork is an expression of technology of the 1990's and beyond'.

I mentioned before that some of my work have content of emotion toward technology. I had fostering feelings that are difficult to explain. The feelings I get are diffused with fear and optimism, or negative and positive. In "Shock of the New" by Robert Hughes, he wrote:

"The machine meant the conquest of process, and only very exceptional sights like a rocket launch can give us anything resembling the emotion with which our ancestors in the 1880's contemplated heavy machinery: for the 'romance' of technology seemed more diffused and optimistic, acting publicly on a wider range of objects, than it is today. Perhaps this happened because more and more people were living in a machine-formed environment: the city. The machine has a relatively fresh part of social experience in 1880, whereas in 1780 it had been exotic, and by 1980 it would be a cliché'. " (11.)

My feelings toward technology may be cliché'd. My reactions may be further than that. It can be fear toward possible social disorders caused by technological changes. I am uncertain with what high technology would do to our way of life. I do not know what virtual reality will do to the

way people live. Will virtual reality make people become zombies worse than t.v.'s? Could virtual reality replace Desktop Publishing computers in the near future? If robotics become widespread, could they replace workers and cause poverty in our country?

The machine environment we live in is very much part of our web of life. We cannot escape from the machines that surround us today. We cannot deny that a nuclear plant is near our city; the Gannett Nuclear Plant. We have to deal with electronic ATM bank machines. All those machines shed their real existence toward us. I developed emotional reactions toward high technology every day and every night. I felt a sense of awe when riding on the huge neon-lighted Mass Pike Expressway. I felt creepy when I saw the abandoned rusted and decayed factories in the western area of Rochester. All these feelings or "romances" were real inside of me. I took the feelings out and put them into my "Techno Art" pieces.

### Science and Art

"For thousands of years, science and technology constituted distinct activities, but in the 19th Century They entered into a much closer relationship. This coincided roughly with their convergence with the arts, and this development led gradually to what in the late 20th Century we may call technological or electronic art. If the historical continuity and coherence of this art can be demonstrated, its distinctive characteristics particularly in the public eye, is the technological sophistication of its products. The convergence and combination of the different technologies which mark its development have been exploited by artists for their maximum efficiency in producing visually and intellectually impressive works." (12.)



I believe, deep in my soul, that my mixed-media work is a combination of science and art. The convergence of science and art exist, because there are many technologies in my work. My work have technologies that came from the field of Science. Science created the computer chipboards, computers, electrical wires, L.E.D. display screens, light bulbs, and more. I took advantage of those electronic products and exploited them for my own artistic use.

"The conditions for scientific imagination to be intelligible and legitimate in a discovery such as relativity of Quantum Mechanics, for example, must be defined within an already established logical language, much more, at any rate than in the case of the artistic imagination. Artists are freer to apply their imagination to aesthetic problems, even while conforming to certain constraints arising from the techniques or technologies used. They are able to employ a diversity of means, always remaining open to new experience..." (13.)

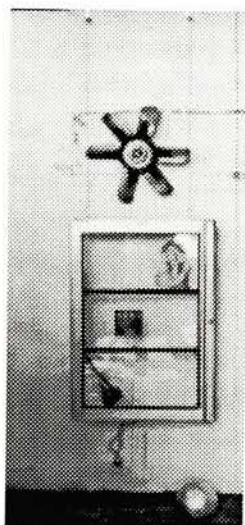
Computer programs and the technologies on my sculptures are combination of science and art. A Korean artist named Naum June Paik influenced my work extensively. Paik used a video camera and created video kinetic effects in the t.v. screens. He also used televisions as a form of art, and manipulated t.v.'s photon lights inside the t.v.. He created interesting and unexpected weird effects on t.v. screens. He then combined the kinetic video effects and televisions into sculptural forms. He stacked the televisions on top of each other into interesting three-dimensional pieces.

In the book, "Naum June Paik", there is an article written by Hans-Werner Schmidt titled, "Anti-Thesis and Sandwich". It refers to Paik as an artist, technician, and scientist. This means that Paik's work is a marriage of art and technology. In that article, Schmidt used Douglas Davis's "Art and The Future" that discussed the combination of art and technology. Schmidt's article reads:

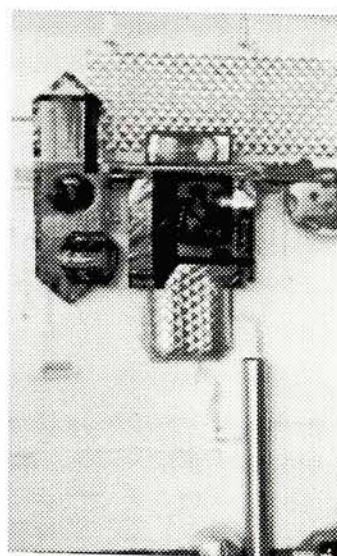
"As early as 1975, Douglas Davis, himself a communication artist, wrote about Paik in his broad panorama, 'Art and The Future' describing

him as an amalgam of artist, technician, and scientist: 'In a certain respect these people represent a triumph of the spirit of Dada, constantly hovering over the marriage of art and technology like an old lover who has fallen into disrepute.' (14.)

All those influences I mentioned caused my mind to imagine the possibilities. Once I imagined what the possibilities could be, I found many ways to make this become a reality. The Dadaist's chance artwork, the convergence of Science and Art, Naum June Paik's method of combining his technology stuff together, and other artists inspired me so much. The inspirations I got from all those influences enabled me to create "Techno Art".



"Homage to  
Laurie Anderson"



"S.M. Android  
Woman"



## CONCLUSION

### Science Fiction/Cyberpunk

My work is similar to science fiction shows. My work has a lot of science fiction qualities in them. They appear "cyberpunkish". The term, "cyberpunk", was coined by a science fiction writer William Gibson. Gibson used the word, "cyberpunk", to refer to the characters in his books. The characters were computer hackers, street computer gizmos, or outlawed electronic cowboys. Eventually, cyberpunk became a term that describes the harsh reality in science fiction. For example: The movie, "Blade Runner", William Gibson's "Neuromancer" book, and the British movie, "Brazil". One piece of my work has a gloomy industrial look. Another one has an eerie cool violet purple glowing lights. The well-respected L.E.D. display artist, Jenny Holzer, created an artwork titled, "Laments", in 1989. "Laments" has a strong science fiction quality in them.

"...The 'Laments' also evince a powerful science fiction quality. The equally repellent and seductive acid light, which animate an immense plane of darkness in view of a sober chapel of coffins suggests a desperate apocalyptic message. Indeed, the earthbound coffins and the upward-moving vaporizing light of the vertical signs offer a futuristic image of death and resurrection into the new age. Holzer's recent environment are a poignant reflection of the new science fiction, which we have all come to love and hate. Standing in the middle of Holzer's severe lexical field of darkened plane and electronic light, we remain quietly nervous in the face of a cool and frightening entertaining techno-expressionism. We recognize it as the spectacle of a futuristic reality. It is something that we, and especially the younger of us, have come to see as the new language." (15.)

I realize that almost all my work reveal the power of high technology in a cyberpunk and

science fiction expression or landscape. My work seems to appear as a language or symbol of science fiction or techno expression. My work stands for the people living in this mid 1990's. I perceive my series of work as an art form for the new genre of the 90's. We are constantly living in a cyberpunk environment laden with multi-media electronic stuff, abandoned industrial plants, internet systems, strange class conflicts, and many more bizarre realities.

"...As we were going to press with our first issue of Mondo 2,000, cyberpunk hit the front page of the New York Times when some young computer kids were arrested for cracking a government computer file. The Times called the kids, "cyberpunks". From there, the performers involved in high-tech-oriented radical art movement generally known as 'Industrial' (see 'Industrial/Postindustrial Music and Art') started to call themselves - or be called - cyberpunks. Thanks to an article in 'Electronic Musicians', by Mark Dery, it turned out that most of the people involved in that artistic sensibility did, in fact, fell rapport with the worlds created by Gibson and Co. Finally, cyberpunk has come to be as a generic name for a much larger trend more or less describing anyone who relates to the cyberpunk vision." (16.)

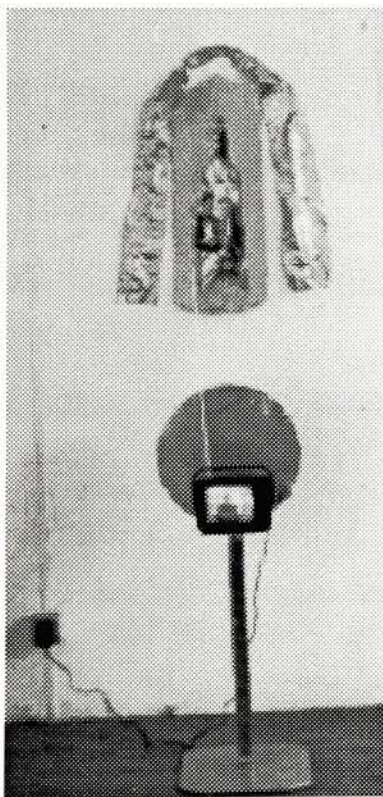
My work and the way I perceive this high-tech 1990's world is very much influenced by William Gibson, and high-tech oriented artists like Laurie Anderson, Shamen, DeeLite, Kraftwerk, Naum June Paik, Jenny Holzer. My work appears futuristic or sci. fi. in an avant garde panorama, which could be interpreted as a cyberpunk.

Lastly, high technology has given me a lot of power that fostered my feelings and it is difficult to explain. The strange feelings I get are from technology's powerful storytelling. The performing artist, Laurie Anderson, explains this in her "Stories of the Nerve Bible" book. She said, "For me, electronics have always been connected to

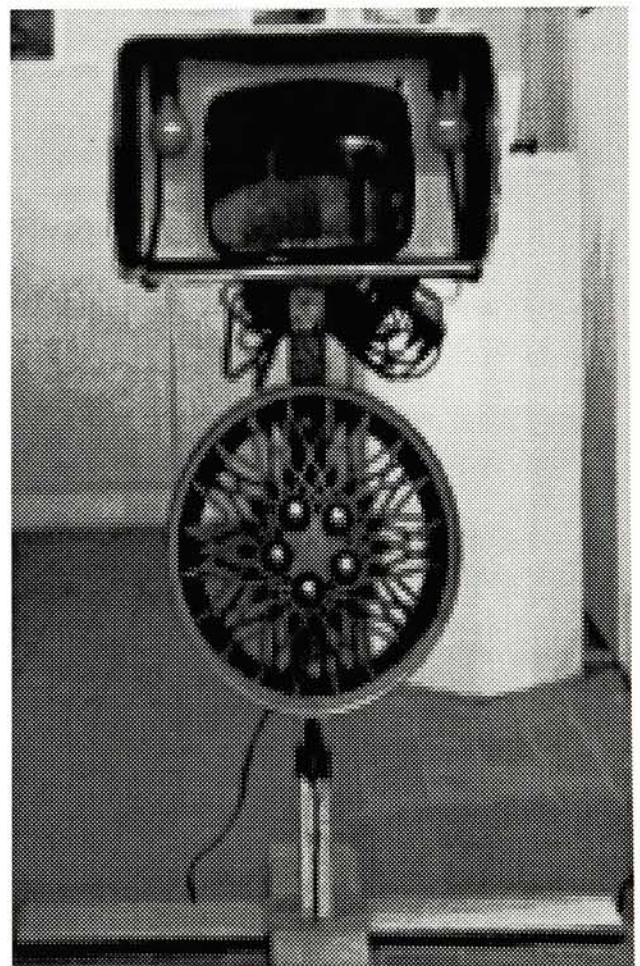


storytelling. Maybe because storytelling began when people used to sit around fires and because fire is magic, compelling and dangerous. We are transfixed by its light and by its destructive power. Electronics are modern fires." (17.)

Technology is fire, constantly burning its energy toward all of us. Technology is telling us stories about our society, ourselves, our destination into the future, and the potential danger. When I stared at the two blinking L.E.D. dots in my L.E.D. clock, the one that is always blinking between the numbers of the time, sends me shivers up and down my spine. The constant blinking of those two glowing cherry-red dots remind me of the future. It's eerie acid red light glowed like electronic fire, telling me stories about the future. This is the story I put into my "Techno Art".



"Prostrate to Buddha on T.V."



"N.Y. City"



## Footnotes

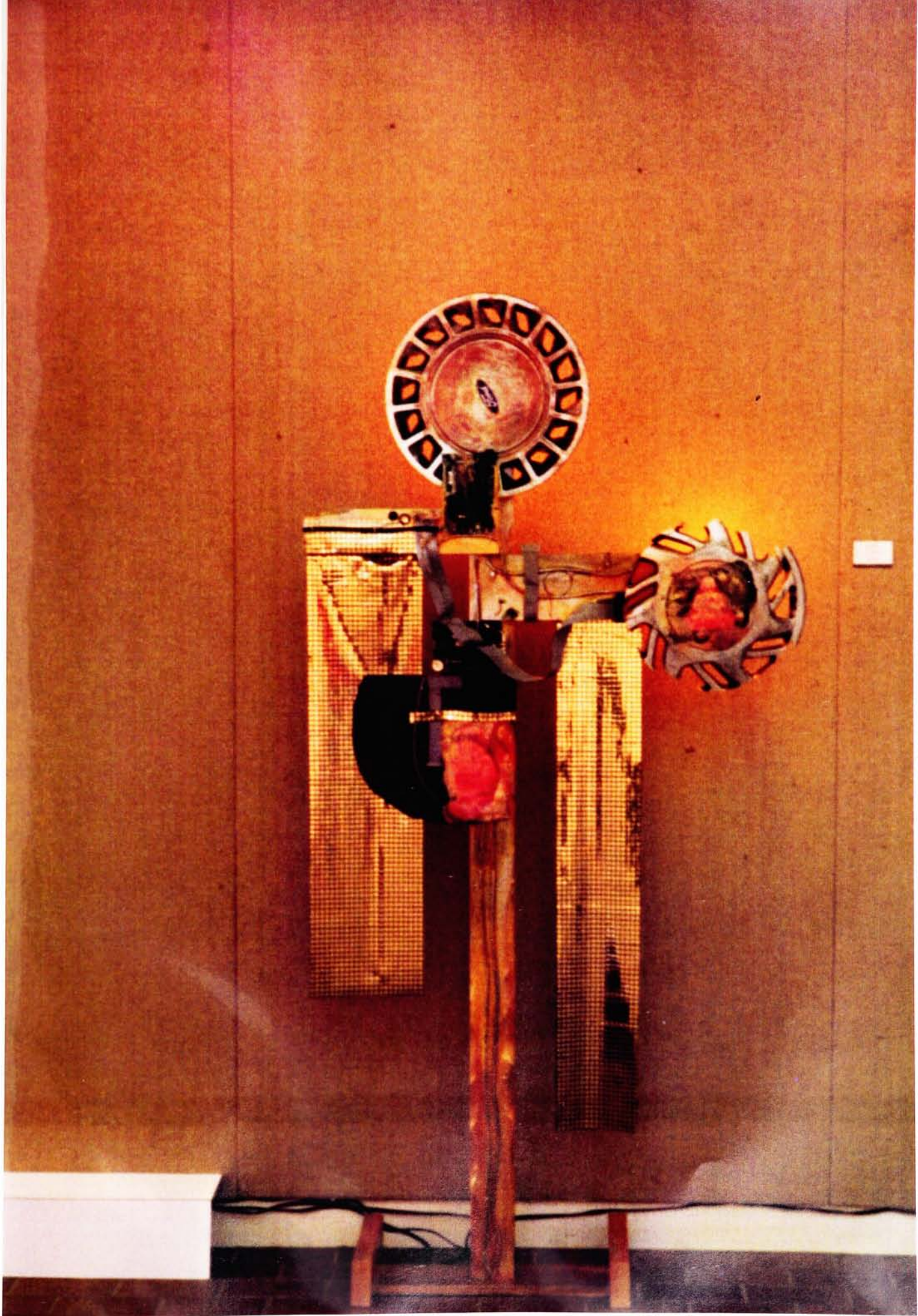
1. Laurie Anderson, *Big Science*, 1982.
2. Hans Richter, *Dada Art and Anti-Art*, DuMount Schauberg, pp. 51.
3. Ibid., pp. 49.
4. Gloria Moure, *Marcel Duchamp*, pp. 17.
5. Robert Hughes, *The Shock of the New*, pp.333.
6. Ibid., pp. 334.
7. Ibid., pp. 345.
8. Ibid., 51.
9. Ibid., 11.
10. Douglas Kahn, *John Heartfield :Art And Mass Media*, pp. 106.
11. Caroline Tisdell and Angelo Bozzolla, *Futurism*, pp. 8.
12. Frank Popper, *Art of the Electronic Age*, pp. 7.
13. Ibid., 161.
14. Hans Warner-Schmidt, *Nam June Paik: 'Anti-Thesis and Sandwich'*, pp. 85.
15. Michael Auping, *Jenny Holzer*, pp. 42 - 45.
- 16.. R.U. Sirous, *Mondo 2,000: A User's Guide to the New Edge*, pp. 64.
17. Laurie Anderson, *Stories from the Nerve Bible*, pp. 175.

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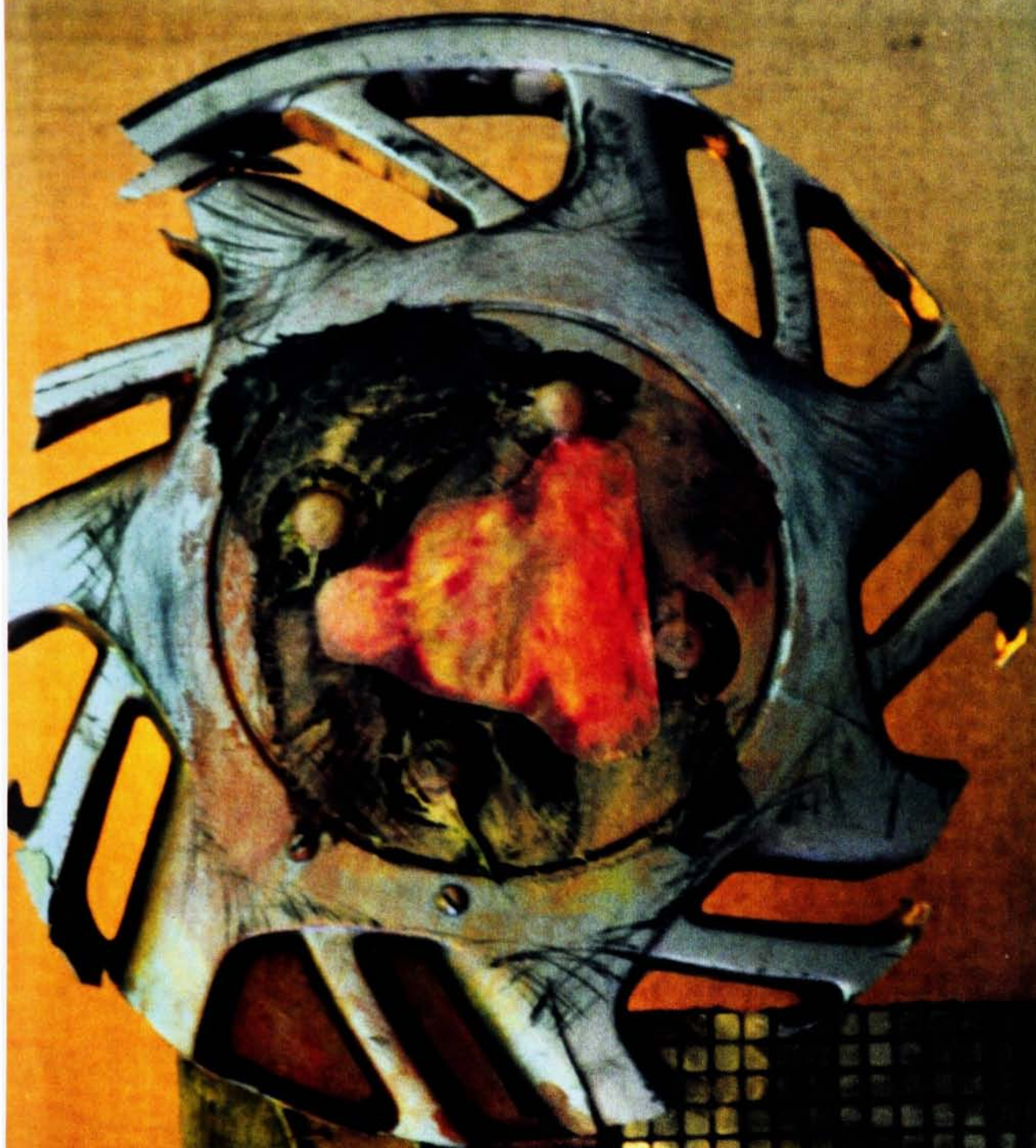








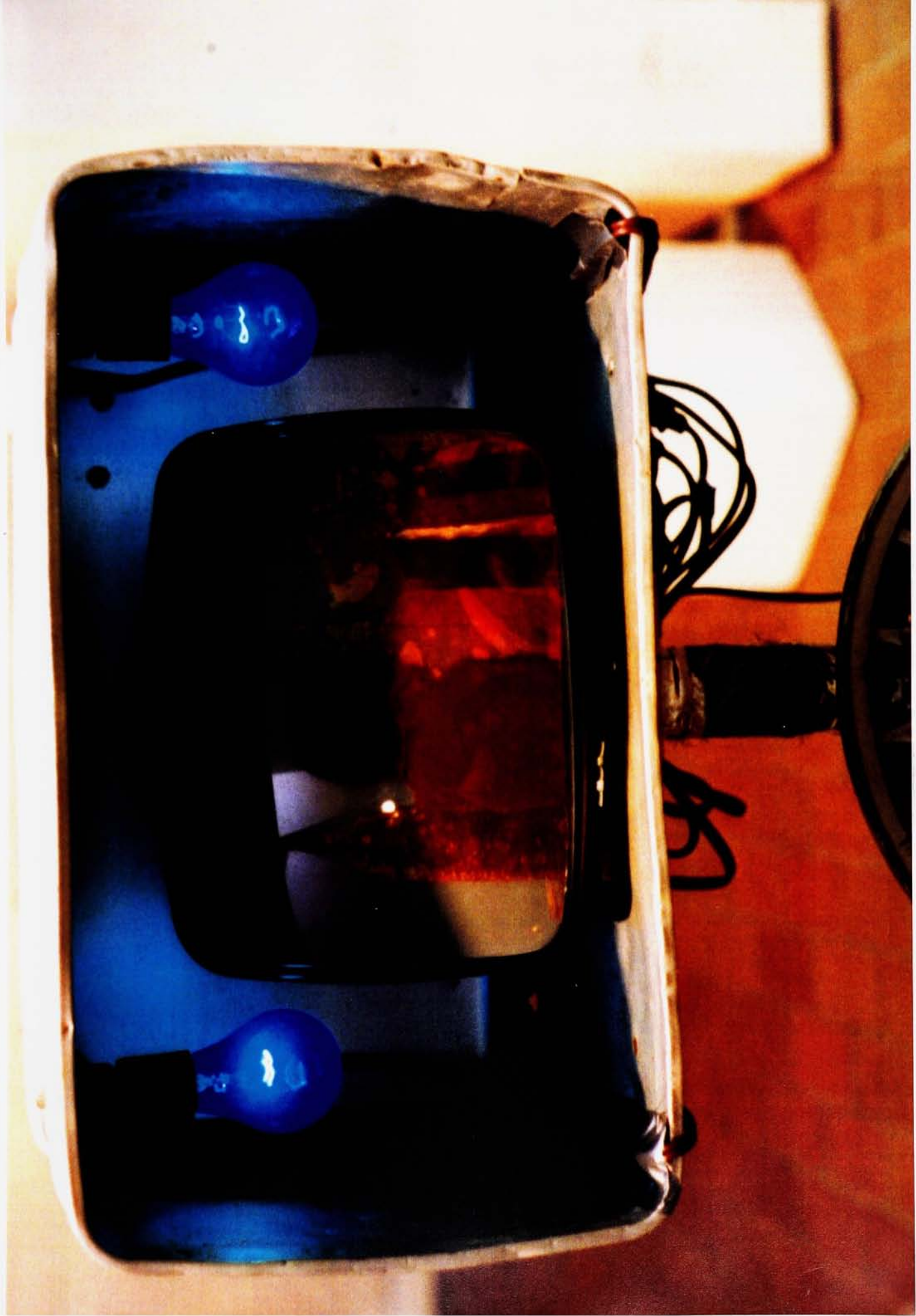
















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Figure 1  
Bodhisattva  
Museum













